

## DOCUMENT RESUME

ED 235 138

SP 023 054

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TITLE Study Guide for TCT in Art.  
INSTITUTION Georgia State Dept. of Education, Atlanta.  
PUB DATE May 83  
NOTE 22p.; For related documents, see SP 023 053-079.  
PUB TYPE Guides - Classroom Use - Materials (For Learner)  
(051)

EDRS PRICE MF01/PC01 Plus Postage.  
DESCRIPTORS \*Art Education; \*Art Teachers; \*Educational Objectives; Higher Education; Preservice Teacher Education; \*Program Content; Study Guides; \*Teacher Certification; Teacher Qualifications; Teaching (Occupation); Test Coaching; Testing Programs; \*Tests  
IDENTIFIERS \*Georgia Teacher Certification Testing Program

## ABSTRACT

This study guide was specifically designed for individuals preparing to take the Georgia Teacher Certification Test (TCT) in art. It contains content objectives for the TCT in art and a list of references, organized to correspond to the six individual subareas of the test. These areas include: (1) elements and principles of art; (2) drawing and painting; (3) sculpture, printmaking, etc.; (4) film, ceramics, and photography; (5) careers and criticism; and (6) artists and their works. (JMK)

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STUDY GUIDE FOR TCT IN ART

Published by  
Georgia Department of Education  
Georgia Teacher Certification Testing Program  
Atlanta, Georgia 30334

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National Evaluation Systems, Inc., has prepared for distribution by the Georgia Department of Education the set of content objectives found in this Study Guide. These objectives have been verified as important content requirements for initial certification. Not all of the listed objectives have had test items written for them. The selected objectives have not been identified. All objectives which appear here are certification requirements and a sampling of them will be tested.

When the project to develop the Georgia Teacher Certification Tests (TCT) was begun in November 1976, an Ad Hoc Committee composed of Georgia educators was appointed to work with NES on each TCT. The function of these Ad Hoc Committees was to review all NES-generated materials with a goal of making the materials more reflective of Georgia education needs. The first step in the test development process was that of content domain specification. Educators identified all content knowledge that an applicant would need to know to function effectively in a Georgia school. This content was further defined into content objectives, which were sent to currently practicing Georgia educators for verification. These educators provided actual ratings of the "job-relatedness" of the content objectives. At that point, it was possible to identify, from the original domain specification, the extent of essentiality of specific content skills for successful performance on the job. Test items were written for the most essential objectives which spanned the content of the field.

The purpose of providing objectives is to explicitly define the content required of an applicant for certification in this field. Further, the statement of these objectives should assist in preparing for the criterion-reference content knowledge test. We encourage applicants to study these materials, which will enhance their understanding of the content field and alleviate any unnecessary concerns about the nature of the Georgia Teacher Certification Tests.

Along with these materials go hopes for a rewarding career in education.

If you have questions or desire further information,  
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May, 1983

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STUDY GUIDE FOR TCT IN ART EDUCATION  
GEORGIA TEACHER CERTIFICATION TESTING PROGRAM

Field 11: Art

Introduction

This study guide has been prepared for persons preparing to take the Georgia Teacher Certification Test (TCT) in Art and contains the following materials:

- a. The Content Objectives for the TCT in Art.
- b. A list of books, organized to correspond to the individual sub-areas of the TCT in Art, and where necessary, further sub-divided into the various fields of art.

This study guide may be used by an individual as a general review, prior to taking the test for the first time, in order to "brush-up" or clarify an area or areas which one feels he might like some additional strengthening, or to better mentally prepare one's self for the test.

This study guide may also be used by those individuals that have already taken the test, and have not scored high enough to pass. If such is the case, the test profile/score report will indicate sub-area strengths and weaknesses on the TCT. The individual may then choose books in the appropriate sub-areas from which to study and further strengthen his knowledge in the sub-area(s) of his choice.

The books listed contain the necessary knowledge needed to pass the TCT in Art, as stated in the Content Objectives of the test.

Individuals may further wish to avail themselves of any materials, books, periodicals, which they feel, that after reading through the Content Objectives of the TCT in Art, they deem appropriate.

GEORGIA TEACHER CERTIFICATION TESTING PROGRAM

STUDY GUIDE

Field 11: Art

CONTENT OBJECTIVES

SUB-AREA I: ELEMENTS AND PRINCIPLES OF ART

Identify the basic elements of design (e.g., space, line, color, value, shape, form) in a given work.

Given a work of art, describe the principles of art which the work contains.

Identify the components which illustrate the concept of dominance in a given work of art.

Identify the components which illustrate the concept of rhythm in a work of art.

Identify the harmonic components of a work of art.

Identify the contrasting components of a work of art.

Identify the components which contribute to the emphasis on portions of a given work of art.

Identify those components which contribute to aspects of proportion in a given work of art.

Identify those components which contribute to apparent movement in a work of art.

Identify those components which contribute to the formal or informal balance of a work of art.

Choose those components which illustrate the aspects of variety in a work of art.

Identify those aspects which illustrate the concept of subordination in a work of art.

Recognize different characteristics of space, such as positive, negative, receding and advancing, in both two- and three-dimensional art work.

Identify the role of line (in a work of art).

Identify different types of lines used in drawing (contour, broken, direction, curved, diagonal, straight, etc.).

Analyze the quality of line in a drawing (thick, thin, hard, soft, etc.).

Identify characteristics of geometric shapes.

Identify characteristics of free-form shapes.

Demonstrate an understanding of the ways in which pure hue can be altered.

Demonstrate an understanding of the concept of color intensity and/or identify ways in which color intensity can be altered in painting.

Demonstrate an understanding of the concept of color schemes and/or identify the color scheme used in a work of art.

Compare the characteristics of primary, secondary, and tertiary colors.

Compare the characteristics of triadics, complementary colors, analogous colors, and color harmonies.

Compare the characteristics of monochromatic and polychromatic color schemes.

Identify characteristics of warm and cool colors and/or classify colors as warm or cool colors.

Identify media and/or techniques which provide transparent and/or translucent color.

Identify media and/or techniques which provide opaque color.

Identify various ways in which texture, both visual and tactile, can contribute to a work of art.

Identify techniques by which visual textures can be obtained in painting.

Identify various ways to achieve different tactile textures in a work of art.

Identify the quality of texture in a work of art, e.g., rough-smooth, hard-soft.

Identify the predominant color value of a painting.

Identify the effects of dark and light modulation.

Identify the effects which can be achieved with gradations of light and dark.

Identify techniques used to create a feeling of mass in two-dimensional work.

Analyze the major compositional factors of a work of art.

Identify the structural components in the composition of a given form.

Demonstrate an understanding of the concept of color value and/or identify ways in which color value can be altered.

## SUGGESTED REFERENCES

### SUB-AREA I: ELEMENTS AND PRINCIPLES OF ART

- Bevlin, Marjorie E. Design Through Discovery.  
New York. Holt, Rinehart and Winston, Inc., 1977.
- Collier, Graham. Form, Space and Vision, 3rd Edition.  
Englewood Cliffs, N.J. Prentice-Hall, Inc.
- Elsen, Albert E. Purposes of Art, 4th Edition.  
New York. Holt, Rinehart and Winston, Inc.
- Feldman, Edmund B. The Artist.  
Englewood Cliffs, N.J. Prentice-Hall, Inc., 1982.
- Feldman, Edmund B. Varieties of Visual Experience, 2nd Edition.  
Englewood Cliffs, N.J. Prentice-Hall, Inc.
- Gaitskell, Charles D.; Hurwitz, Al. Children and Their Art, 4th Edition.  
New York. Harcourt Brace Jovanovich, Inc.
- Hastie, Reid. Encounter with Art, 3rd Edition.  
New York. McGraw-Hill Book Company.
- Ocvirt, O.G.; Bone, R.O.; Stinson, R.E.; Wigg, P.R. Art Fundamentals.  
4th Edition. Dubuque, Iowa. Wm. C. Brown, Co.



## CONTENT OBJECTIVES

### SUB-AREA II. DRAWING AND PAINTING

Compare the characteristics of form in drawing as opposed to painting.

Identify the tools and materials used for drawing and/or their particular uses (e.g., pencils, pen and ink, chalk, charcoal, oil pastels, felt tip markers, crayons, mixed media).

Recognize art techniques unique to drawing.

Recognize contour drawing.

Analyze the techniques and/or characteristics of shading in drawing.

Analyze the characteristics and/or techniques of stippling in drawing.

Analyze the characteristics and/or techniques of hatching in drawing.

Identify the characteristics of drawings created with a brush.

Recognize the characteristics of gesture drawing.

Analyze changes in contemporary painting due to technology.

Identify the tools and materials used in painting and/or their specific uses.

Recognize how tools and/or materials are used for watercolor painting.

Recognize the tools and/or materials used in oil painting.

Compare the tools and/or materials used when painting with acrylics to those used for oils.

Recognize the tools and/or materials used when painting with tempera.

Analyze the effects of the quality of a painting surface (wet, dry, absorbent, smooth, hard, etc.) upon the finished product.

Identify various techniques used to apply paint to a surface and/or the resultant effects of each.

Identify the characteristics of collage.

Recognize the use of impasto in a painting.

Recognize the effect achieved by applying a wash to a painting.

Recognize the effect achieved by applying glaze to a painting.

## SUGGESTED REFERENCES

### SUB-AREA II: DRAWING AND PAINTING

#### Drawing

- Chaet, Bernard. An Artist Notebook.  
New York. Holt, Rinehart and Winston, 1979.
- Chaet, Bernard. The Art of Drawing.  
New York. Holt, Rinehart and Winston, 1978.
- Goldstein, Nathan. The Art of Responsive Drawing.  
Englewood Cliffs. Prentice Hall, 1973.
- Wakeham, Duane. Mendelowitz's Guide to Drawing.  
New York. Holt, Rinehart and Winston, 1982.
- Nicolaides, Kimon. The Natural Way to Draw.  
Boston. Houghton Mifflin Company, 1941.

#### Painting

- Chaet, Bernard. An Artists' Notebook: Techniques and Materials.  
New York. Holt, Rinehart and Winston, 1979.
- Chieffo, Clifford. The Contemporary Oil Painter's Handbook.  
Englewood Cliffs, New Jersey. Prentice Hall, Inc., 1976.
- Mayer, Ralph. The Artist's Handbook of Materials and Techniques.  
New York. Viking Press, 1981.
- Taubes, Frederic. The Painter's Dictionary of Materials and Methods.  
New York. Watson-Guptill Publications, 1971.
- Meilach, Dona Z. and TenHoor, Elvie. Collage and Assemblage.  
New York. Crown Publishers, Inc., 1973.
- Chomicky, Yar G. Watercolor Painting.  
Englewood Cliffs, New Jersey. Prentice Hall, Inc., 1968.
- Goldsmith, Lawrence. Watercolor Bold and Free.  
New York. Watson-Guptill, 1980.

## CONTENT OBJECTIVES

### SUB-AREA III. SCULPTURE, PRINTMAKING, ETC.

Identify the tools, techniques, and materials used in creating mosaics.

Identify tools and procedures needed to work with glass (blown, stained, slump).

Analyze sculpture in terms of its three-dimensional qualities (relief and in-the-round; and environmental events).

Identify the techniques used when modeling with pliable materials.

Identify tools and/or techniques used for carving various materials, such as wood, plaster, and stone.

Identify the steps involved in making a casting (sand, lost wax).

Compare casting to construction in sculpture, (i.e., techniques, tools, and materials).

Identify the unique properties of, and/or the techniques used to create, a kinetic sculpture.

Identify traditional and contemporary tools and materials associate with sculpture (wood, plastic, styrofoam, metal, etc.).

Identify the various processes of printmaking and the visual characteristics of various types of prints.

Analyze the processes of relief printmaking.

Identify the methods of intaglio printmaking and the visual effects of each method.

Compare serigraphy to relief and intaglio printmaking in terms of methods and visual characteristics.

Identify the processes of planography (e.g., lithography).

Recognize the tools and materials utilized in printmaking (burin, knives, gouges, drypoint needle, acid bath, woodblock, metal plates, inks, wax, litho, stones, squeegees, presses, papers).

Compare engraving and etching as techniques of printmaking.

Differentiate between natural and synthetic fibers.

Identify various types of looms (e.g., cardboard, box, table, floor, inkle, back-strap).

Understand terminology used for loom weaving (e.g., warp, weft, shed, shuttle, peddle).

Identify various forms of off-loom weaving, such as macrame, and wrapping.

Identify various methods of fabric design (quilting, stitchery, batik, etc.).

Compare the qualities of natural and synthetic dyes and/or identify sources of natural dyes.

## SUGGESTED REFERENCES

### SUB-AREA III: SCULPTURE, PRINTMAKING, ETC.

#### Sculpture

- Bevlin, Marjorie Elliott. Design Through Discovery.  
New York. Holt, Rinehart and Winston, 1977.
- Coleman, Ronald L. Sculpture: A Basic Handbook for Students.  
Dubuque. William L. Brown, 1968.
- Hasluck, Paul N. Manual of Traditional Wood Carving.  
New York. Dover, 1977.
- Kelly, J. J. The Sculpture Idea.  
Minneapolis. Burgess Publishing Co., 1970.
- Rich, Jack C. The Materials and Methods of Sculpture.  
New York. Oxford, 1947.
- Verhelst, Wilbert. Sculpture Tools, Materials, and Techniques.  
Englewood Cliffs, New Jersey. Prentice Hall, 1973.

#### Printmaking

- Heiler, Jules. Printmaking Today.  
New York. Holt, Rinehart and Winston, 1958.
- Peterdi, Gabor. Printmaking.  
New York. MacMillan, 1959.
- Staff, Donald; Sacilotto, Deli. Printmaking.  
New York. Holt, Rinehart and Winston, 1978.
- Russ, Stephen. A Complete Guide to Printmaking.  
New York. Viking Press, 1975.
- Eidrenberg, Fritz. The Art of the Print.  
New York. H. N. Abrams, 1976.

#### Fabric Design

- Dryden, Deborah M. Fabric Painting and Dying For the Theater.  
New York. Drama Book Specialists Publishers. 1981.
- Belfer, Nancy. Designing in Batik and Tie-Dye.  
Worcester, Mass. Davis Publishers, Inc., 1972
- Larson, Jack Lenor. The Dyers Art: Tkat, Batik, Plangi.  
New York. Van Nostrand, Reinhold, 1976.

## SUGGESTED REFERENCES

### SUB-AREA III: SCULPTURE, PRINTMAKING, ETC. (continued)

#### Mosaics

- Stibling, Mary Lou. Mosaic Techniques.  
New York. Crown Publishers, 1972.
- Young, Joseph L. Course in Making Mosaics.  
New York. Van Nostrand Reinhold, 1976.
- Anthony, Edgar W. A History of Mosaics.  
New York. Hacker Art Books, 1962.
- Haswell, J. Van Nostrand Reinhold Manual of Mosaics.  
New York. Van Nostrand Reinhold, 1974
- Timmons, Virginia G. Designing and Making Mosaics.  
Englewood Cliffs, N.J. Prentice Hall Publishers, 1977.

#### Glass

- Isenberg, Anita and Seymour. How to Work in Stained Glass.  
Radner, PA. Chilton Book Company, 1972.
- Metcalf, Robert and Gertrude. Making Stained Glass: A Hand Book for the Amateur and Professional.  
New York. McGraw Hill Book Company, 1972
- Isenberg, Anita and Seymour. Crafting in Glass: Molding, Fusing, Embellishing, Designing.  
Radnor, PA. Chilton Book Company, 1981.
- Kulasiewicz, Frank. Glass Blowing.  
New York. Watson-Guptill Publishers, 1974.

#### Fibers

- Plaith, Iona. Handweaving.  
New York. Charles Scribners Sons, 1964.
- Carter, Jean. Creative Play With Fabrics and Threads.  
New York. Taplinger Publishing Company, 1969.
- Editors of Fiberarts Magazine. Fiberarts Design Book. (Fiberarts, Asheville, N.C.)  
New York. Hastings House Publishers, 1980.
- Meilack, Dona Z. Creating Art From Fibers and Fabrics.  
Chicago. Henry Regnery Company, 1972.
- Redman, Jane. Frame-Loom Weaving.  
New York. Van Nostrand Reinhold, 1976.

SUGGESTED REFERENCES

SUB- AREA III: SCULPTURE, PRINTMAKING, ETC. (continued)

Fibers (continued)

Morrison, Phyllis. Spiders Games: A Book for Beginning Weavers.  
Seattle and London. University of Washington Press, 1979.

Hakney, Virginia. Macrame: The Art of Creative Knotting.  
New York. Van Nostrand Reinhold, 1967.

## CONTENT OBJECTIVES

### SUB-AREA IV. FILM, CERAMICS, AND PHOTOGRAPHY

Demonstrate an understanding of the origins of the camera.

Demonstrate an understanding of the principles of making a photographic image.

Demonstrate a knowledge of basic darkroom procedures.

Identify the basic types of photographs (photojournalism, portrait, abstract, commercial reproduction, historic, etc.).

Identify basic darkroom equipment.

Identify major twentieth century photographers.

Identify American and European artists who were influenced by photography.

Analyze film-making in terms of its unique qualities as an art medium.

Identify techniques used in making animated films.

Identify tools and materials used for making films.

Analyze the qualities of video tape-recording, as an art form in comparison to film-making.

Identify the different physical states of clay (plastic, leather hard, greenware, bisque).

Identify techniques of coil building pottery.

Identify the techniques of making pinch pots.

Specify techniques used when draping clay.

Identify the steps involved in throwing pottery.

Identify the characteristics of slip and/or identify decorative techniques which employ the use of slip.

Identify techniques used to create a surface design in clay.

Identify techniques which can be used to create textures on ceramics.

Distinguish between functional and non-functional ceramic products.

Identify the functional and/or decorative characteristics of glazes.

Identify chemical compounds commonly found in glazes.

Identify methods of glaze application and/or the effects achieved by each.

Evaluate the importance of glaze testing.

Identify the effects of heat on clay.

Compare the operating characteristics of gas and electric kilns.

Identify the characteristics of reduction fired pottery and oxidation fired pottery.

Identify techniques of slab building pottery.

## SUGGESTED REFERENCES

### SUB-AREA IV: FILM, CERAMICS AND PHOTOGRAPHY

#### Film

- Lowndes, Douglas. Film Making In Schools.  
New York. Watson Guptill, 1972.
- Bobker, Lee R. Making Movies; From Script to Screen.  
New York. Harcourt Brace Jovanovich, 1973.
- Carrier, Rich. Action! Camera! Super 8 Cassette Film Making for Beginners.  
New York. Charles Scribner & Sons, 1972.
- Roberts, Kenneth H. Primer for Film-Making; A Complete Guide to 16mm and 35mm Film Production.  
Indianapolis. Bobbs-Merrill Co., 1971.
- Churchill, Hugh B. Film Editing Handbook; Technique of 16mm Film Cutting.  
Belmont, California. Wadsworth, 1972.

#### Ceramics

- Ball, Frederick C. Making Pottery Without a Wheel: Texture and Form in Clay.  
New York. Van Nostrand Reinhold, 1965.
- Nelson, Glenn C. Ceramics: A Potter's Handbook. 4th ed.  
New York. Holt, Rinehart, Winston, 1978.
- Rhodes, Daniel. Clay and Glazes for the Potter. Rev. ed.  
Randor, PA. Chilton Book Co., 1973.
- Rhodes, Daniel. Kilns: Design, Construction and Operation.  
Randor, PA. Chilton Book Co., 1968.
- Zakin, Richard. Electric Kiln Ceramics: A Potter's Guide to Clays and Glazes.  
Randor, PA. Chilton Book Co., 1981.

#### Photography

- Adams, Ansel. The Camera.  
New York. Little, Brown and Company, 1980.
- Feininger, Andreas. The Complete Photographer.  
New Jersey. Prentice Hall, Inc., 1965.
- Newhall, Beaumont. The History of Photography.  
New York. Doubleday and Company, 1964.
- Hertzberg, Robert E. Photo Darkroom Guide.  
New York. Chilton Book Company, 1967.
- Editors of Time-Life Books. Great Photographers.  
New York. Time, Inc., 1971.
- Curtin, Dennis. Into Your Darkroom, Step-by-Step.  
New York. Van Nostrand Reinhold, 1981.



## CONTENT OBJECTIVES

### SUB-AREA V. CAREERS AND CRITICISM

Identify art careers.

Identify skills which would be useful for a career in photography and/or specify types of organizations where a career in photography might be found.

Identify skills needed by an illustrator and/or identify types of organizations which would employ an illustrator.

Specify skills needed by an artist in the field of advertising.

Specify the skills needed for a career in architecture.

Identify organizations where an interior designer might be employed and/or identify the skills needed for a career in interior design.

Identify skills needed by a fashion designer.

Identify skills needed by a landscape architect and/or identify organizations where a landscape architect might be employed.

Identify manufacturers that would employ a product designer and/or identify the skills needed by such a person.

Identify skills needed by a package designer and/or specify organizations which might employ a package designer.

Identify techniques of framing and/or identify factors to consider when selecting a frame.

Identify factors which contribute toward an effective display.

Identify tools and materials used for lettering and identify the common styles of lettering.

Specify factors that contribute to effective layout design, such as posters, showcards, billboards.

Identify the purposes of environmental planning and design.

Identify the various types and/or functions of architectural structures (e.g., public/commercial, industrial, domestic/residential).

Analyze the objectives and applications of interior design.

Distinguish among the advantages and disadvantages of traditional building materials such as wood, brick, and stone.

Identify building devices such as arches, domes, trusses, and post and lintel constructions and/or identify their uses.

Identify various types of modern building materials and/or their unique aesthetic or tectonic qualities.

Distinguish among modern building designs (e.g., geodesic dome, space frame, inflatable, cantilever).

Identify the equipment used in stage design (costume, prop, lighting).

Distinguish among various kinds of puppets (marionettes, shadow, hand, rod).

Describe the aspects of a given work of art.

Analyze the interrelationships of aspects of a given work of art.

Given a work of art, choose the most appropriate interpretation.

Analyze the various factors that contribute to the judgment of the aesthetic value of a work of art.

Identify factors considered in film criticism (e.g., plot, lighting, setting).

Identify the factors involved in criticism of a craft object (similar to criticism of other art forms).

Describe the technical properties of painting that affect its criticism.

Describe the technical properties of sculpture that affect its criticism.

Describe the technical properties of architecture that affect its criticism.

Describe how descriptive, analytical, interpretive and judgmental components contribute to the criticism of a drawing.

Describe the technical properties of printmaking that affect its criticism.

Recognize appropriate criteria for the criticism of product design.

Describe the technical properties of graphics that affect its criticism.

Recognize appropriate criteria for the criticism of interior design.

Define and evaluate the qualities of an aesthetic experience.

Identify various processes of mounting pictures.

Identify techniques of matting a picture and identify factors to consider when selecting the matting.

## SUGGESTED REFERENCES

### SUB-AREA V: CAREERS AND CRITICISMS

Holden, Donald. Art Career Guide.

New York: Watson-Guptill Publications, 1973.

Radtorn, Colin and Minoque, Sally. The Nature of Criticisms.

Atlantic Highlands, New Jersey: Humanities Press, Inc. 1981.

## CONTENT OBJECTIVES

### SUB-AREA VI. ARTISTS AND THEIR WORKS

Recognize prominent modern (twentieth century) American artists and/or identify their respective works of art.

Recognize prominent American architects and/or identify the aesthetic principles underlying their work.

Identify prominent modern designers and architects.

Identify prominent film directors.

Identify prominent American colonial artists and their works.

Identify prominent Afro-American artists.

Identify the characteristics of folk art and recognize examples of folk art.

Recognize the stylistic characteristics of the Hudson River School artists and their works.

Recognize prominent American artists who used the local color of the "Old West" as their theme.

Identify appropriate uses of the term "realism"; and/or give examples of "realistic" art.

Explain abstraction in art and identify examples of abstract art.

Explain romanticism in art and identify examples of romantic art.

Identify the major stylistic features of Polynesian art.

Identify major style characteristics of American Indian art.

Identify major characteristics and/or materials of Eskimo art.

Identify the major forms and themes found in pre-Columbian art.

Identify the general characteristics of African art.

Identify the stylistic characteristics and the functions of Paleolithic cave painting.

Explain the differences between Paleolithic and Neolithic art.

Identify the major characteristics of Greek art.

Analyze the relationship of Greek architecture and Greek sculpture.

Analyze the details of Greek architecture.

Identify major characteristics of ancient Mesopotamian and Egyptian art; and identify examples of each.

Identify stylistic characteristics of the art of China, Japan, and India; and identify examples of each.

Identify examples of Persian art in metalwork, ceramics, architecture, sculpture, or manuscript illumination.

Analyze mosque architecture and its decoration.

Identify style characteristic of Aegean art.

Identify the major characteristics of Roman art in painting (fresco, encaustic), sculpture (portraiture), and architecture; and identify examples of each.

Demonstrate an understanding of the relationship between Etruscan art and Roman art.

Identify major stages in the evolution of the Early Christian basilica into the Romanesque and Gothic cathedrals and distinguish between the various styles of painting and sculpture from the Early Christian through the Gothic Periods.

Demonstrate an understanding of Byzantine art as a cultural interface between eastern and western artistic traditions; and identify examples of Byzantine painting or architecture.

Identify works by the proto-renaissance artists.

Identify the masters of Italian and German Renaissance art, their works and characteristics of style; the relationship between humanism and Renaissance art; the origins of perspectives.

Identify major Baroque artists and the characteristics of Baroque art.

Identify the elements of rococo style; and examples of rococo art.

Identify the historical and political influences on the emergence of neo-classicism; and examples of neo-classical art.

Contrast nineteenth century neo-classicism and romanticism.

Identify characteristics of nineteenth century realism and identify the artists of the period.

Analyze Impressionism in terms of its relationship to nineteenth century scientific theories; and/or identify the work of major Impressionist painters.

Analyze Impressionism in terms of its relationship to nineteenth century scientific theories; and/or identify the work of major Impressionist painters.

Analyze post-impressionist concerns in terms of its relationship to Impressionism; and/or identify the influences of post-impressionism on twentieth century art.

Identify the work of principle Cubist artists; and distinguish between works of analytic and synthetic Cubism.

Identify the objectives of Bauhaus; and/or identify Bauhaus artists and their works.

Analyze Dada and surrealism in terms of their individual goals and accomplishments.

Identify the artists and style characteristics of abstract expressionism.

Identify pop art and the major pop artists.

Identify major op artists and understand op art.

Identify the goals of Fauvism and the work of principle Fauve artists.

Analyze futurism in terms of its relationships to Cubism and technology; and/or identify the work of futurist artists.

Identify the work and style characteristics of principle Expressionists; and the contributions that the Expressionists made to printmaking.

SUGGESTED REFERENCES

SUB-AREA VI: ARTISTS AND THEIR WORKS

- Brommer. Discovering Art History.  
Worcester, Mass. Davis Publication, Inc., 1980.
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